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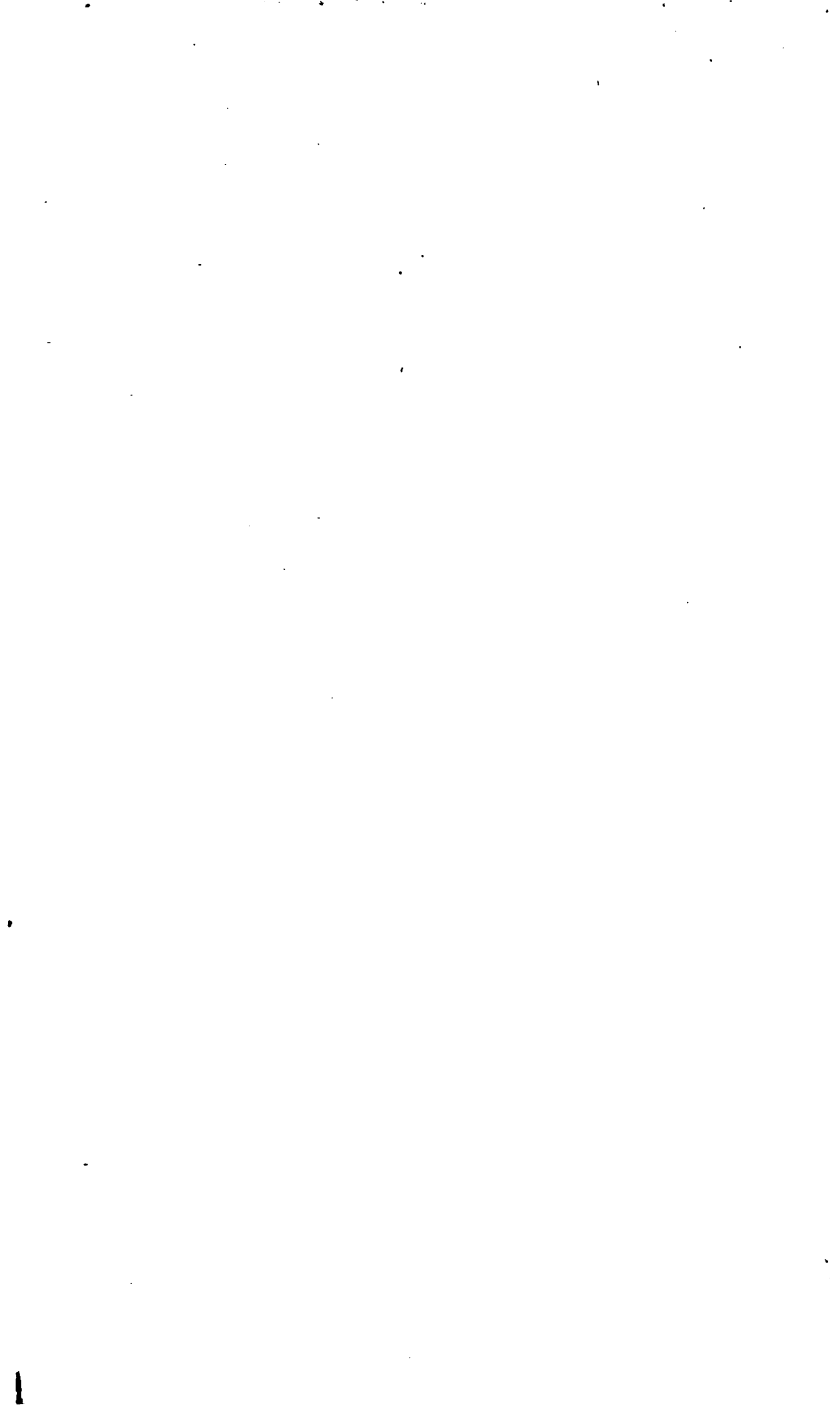
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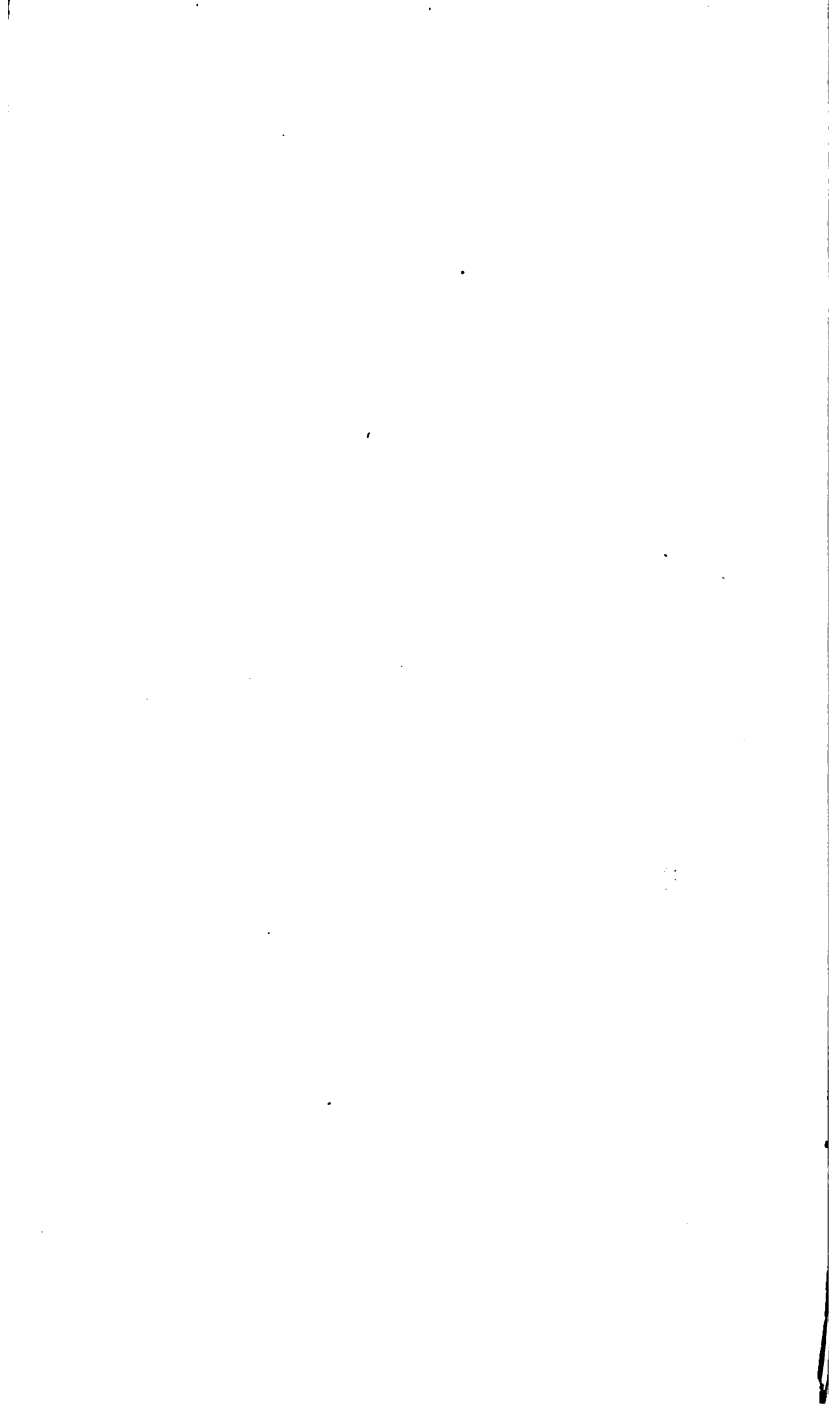
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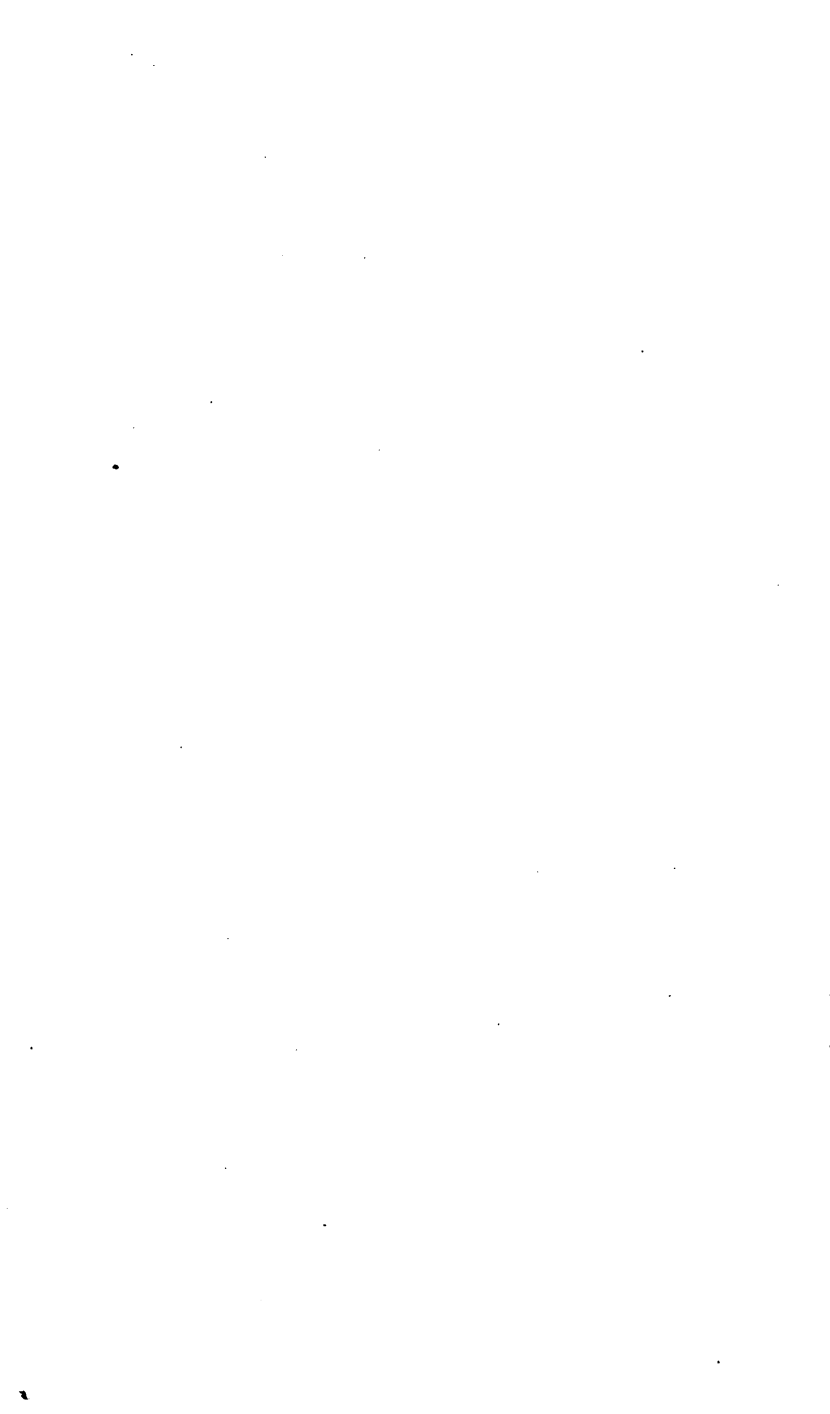
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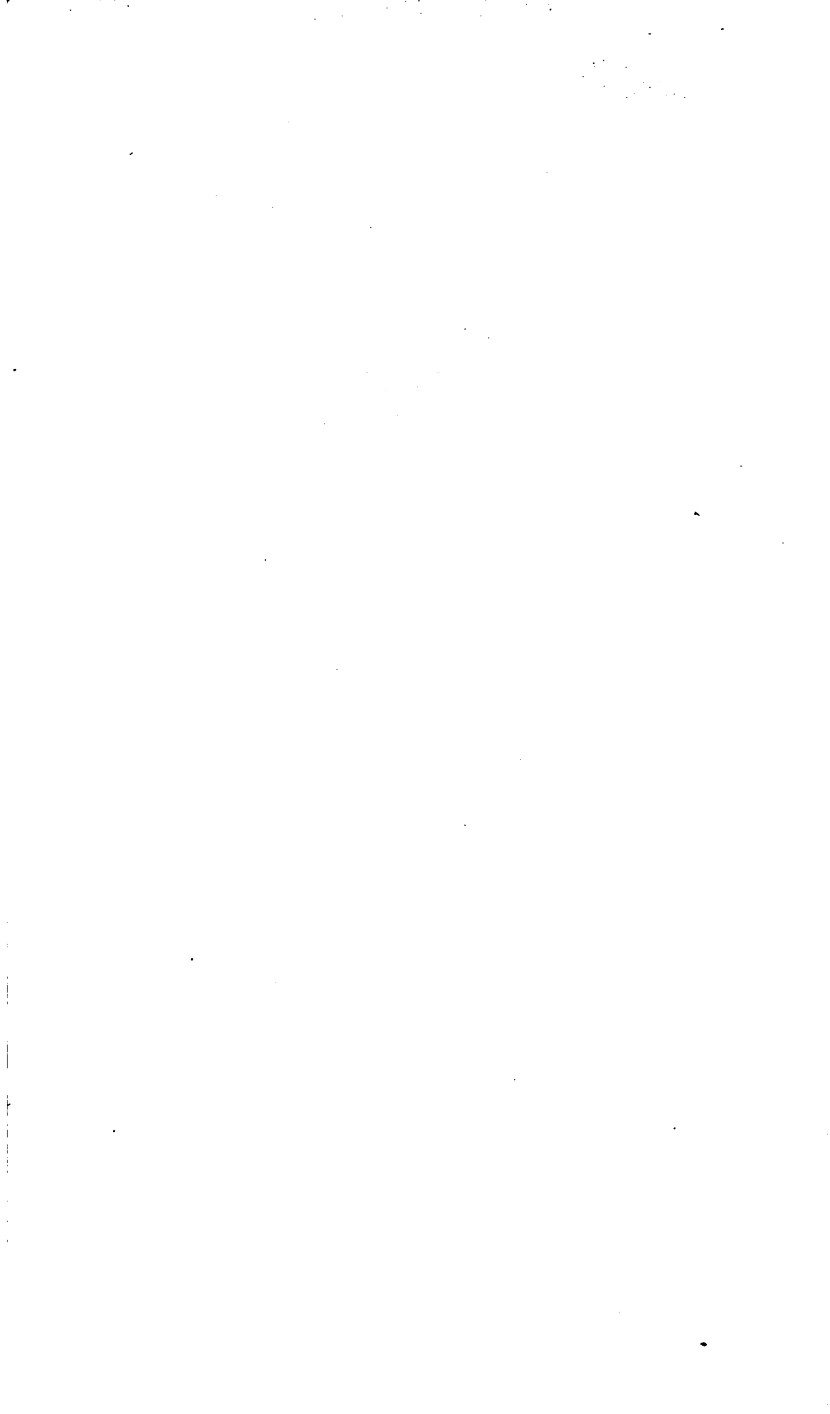




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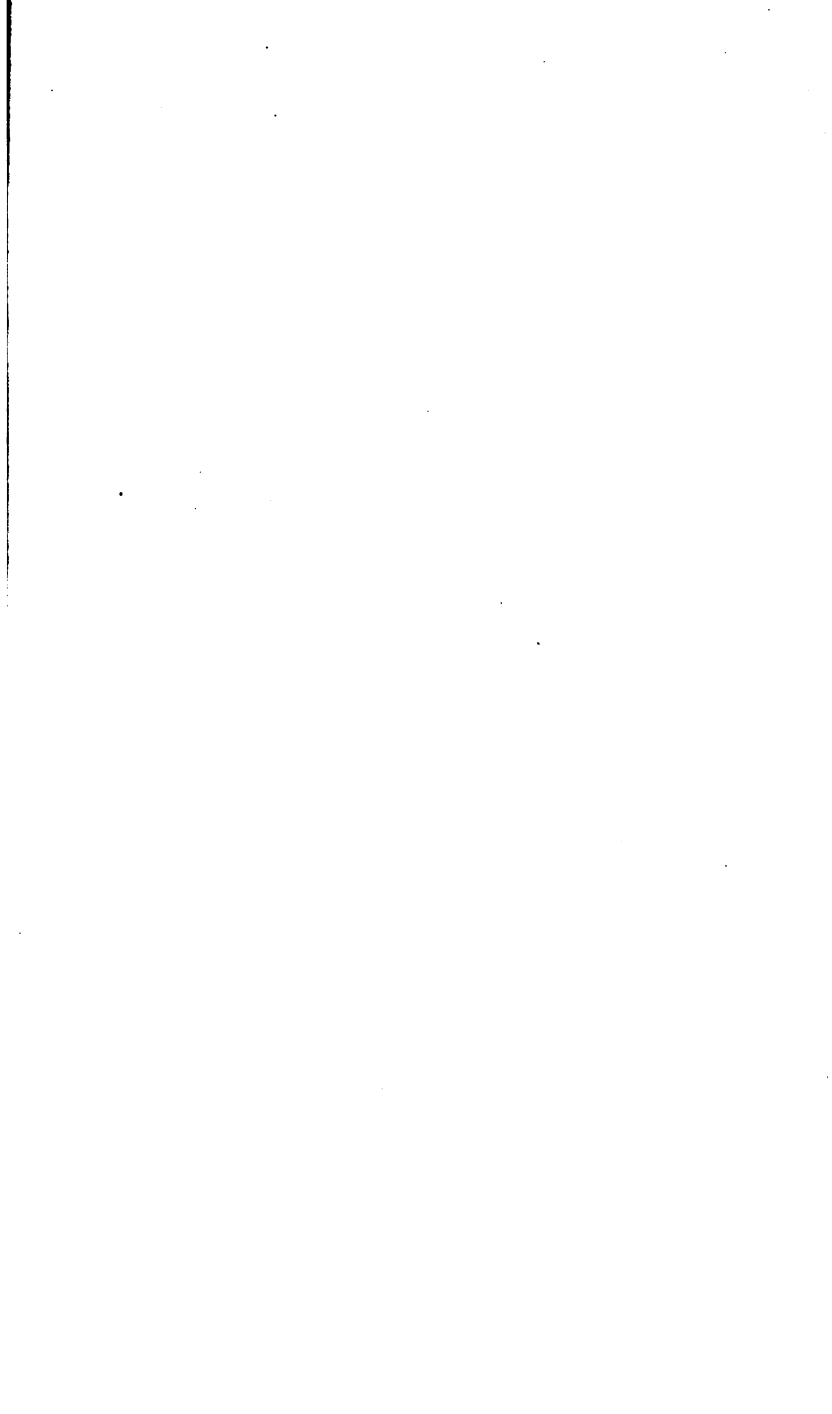


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1897.



# The Rise and Progress of Greek and Roman Art.

A series of carbon prints, especially selected to show the development in each successive period of art ; for use in art museums, libraries, universities and colleges, high and normal schools, and other educational institutions.



# Illustrated Catalogue of Carbon Prints

ON

## The Rise and Progress of Greek and Roman Art.

WITH DESCRIPTIONS BY

PROF. F. B. TARBELL, of the University of Chicago,

AND AN INTRODUCTION BY

T. W. HEERMANCE, of Yale University.

BOSTON, U. S. A.

A. W. ELSON & CO., PUBLISHERS,

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PUBLISHERS' NOTICE.

## ART IN THE SCHOOLS.

It has become a settled fact that the walls of schools throughout the United States are to be used for art educational purposes. It is the earnest wish of every one to see that in this, as in all other educational work, the end sought shall be reached, and that vast sums of money shall not be uselessly expended. If we stop to consider what we are really aiming to do, it certainly will be more likely that we shall be satisfied with our results than if we are uncertain and indefinite in our plans.

It has seemed to us that the end in view is to raise the public appreciation of the best in art, so that there may be wise judges of the work of those who are following art as a profession, encouraging the best, and discriminating between the products of the genius and the tyro.

The existence of such a fine, discriminating general judgment made possible and stimulated the art life of Athens in the age of Pericles, and of Florence in the days of Michael Angelo.

If we are to have a finer architecture, finer public statues, better interior decoration, it can only be brought about by creating a general public demand for it and appreciation of it. This can be done largely by reaching those who are in a formative condition — the school children.

The aim being settled, how is the end to be brought about?

In the study of art the historical method is the natural one. Appreciation of art cannot be cultivated by an indiscriminate hanging side by side of all sorts of pictures of different periods and schools of art, having no connection with each other. No idea is conveyed in this way and nothing can be taught. Pictures of a single period showing its rise and development should be hung together.

With these principles as our foundation, we have worked to produce a series of pictures for Art in Schools, illustrating the greatest period in art the world has ever known. The series is entitled "The Rise and Progress of Greek and Roman Art," and is fully illustrated in this catalogue. Series covering other periods of art will be published from time to time. The subjects which follow have been carefully selected, and the descriptions written by Professor Tarbell, of the University of Chicago. The introduction is by T. W. Heermance of Yale University.

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# WHAT IS A CARBON PRINT?

Many are not familiar with exactly what a carbon print is. We therefore give the following short description, that all who receive this catalogue may understand the character of the work.

A carbon print, or carbon photograph, both terms being often used, is made by exposing to the action of light a tissue which is composed of gelatine mixed with finely ground particles of carbon. A negative is imposed on the tissue, in the same manner as it is in making a silver-print, or photograph. The film of gelatine is supported by a backing of paper. Before exposing under the negative, however, the gelatine is sensitized by washing with a solution of bichromate of potash or ammonia. When gelatine is sensitized in this way, it acquires the quality, after being exposed to the action of light, of becoming hard and more or less insoluble in water, and acquires this quality in different degrees, according to the amount of light which has been allowed to strike upon the surface of the gelatine.

If, therefore, we expose the gelatine, or carbon tissue, under a negative, it will have been acted upon by the light in different degrees in the various parts, in accordance with the modeling of the negative. In other words, where the negative is dense (the high lights of the picture), little or no light will have passed through the negative and reached the carbon tissue beneath. Where the glass is clear or nearly so in the negative (the shadows of the picture), the light has been obstructed in no way and has fallen directly upon the tissue. In the half-tones between the extreme shadows and the high lights, the light will have passed through the negative in varying amounts, according to the strength of the tone.

After a proper exposure under the negative, the tissue is removed and plunged into warm water. The result of this is that the gelatine will dissolve in different amounts, leaving different thicknesses of the carbon tissue and thereby giving a modeling which makes the picture. After the soluble gelatine is thoroughly washed out, no further action of any kind takes place, and carbon prints, therefore, are absolutely fadeless, because the material of which they are composed is chiefly carbon matter on which light has no action whatsoever, and therefore cannot change. It is as permanent as an engraving.

By this method it is possible to preserve a softness and all of the fine gradations of tone which a negative possesses with a truthfulness that no other process preserves.

# LIST OF CARBON PRINTS IN

## “The Rise and Progress of Greek and Roman Art.”

PUBLISHED BY

A. W. ELSON & CO., 146 OLIVER STREET, BOSTON, U. S. A.

The subjects given below have been carefully selected by Prof. F. B. Tarbell, and are FADELESS CARBON PRINTS from negatives *made directly from the originals*, and not from casts. The advantage of a carbon print over all others is:—

1st. — *That it is absolutely fadeless.*

2d. — *That all the delicate modeling is accurately preserved, it being possible in carbon printing to obtain a delicacy and subtlety of modeling not attainable by any other method.*

3d. — *As carbon tissues can be made in a variety of colors and shades, the one best suited to the original can be chosen.*

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The carbons are mounted on heavy cardboard, 30 by 44 inches. The price is \$10.00 each, express paid to any part of the United States. The two subjects starred (\*) are \$7.50 each. See page 96.

At time of going to press (September, 1897), we have been unable to secure original negatives of the Sarcophagus of the Mourning Women, and of the "Alexander" Sarcophagus. These two subjects are reproduced from photographs, and are the only two in the series which are not from original negatives in our possession.

# The Rise and Progress of Greek and Roman Art.

BY T. W. HEERMANCE, YALE UNIVERSITY.

¶ To cultivate a proper appreciation of the best art is as important as the acquirement of a taste for the best literature, and in no better way can either be accomplished than by the study of the masterpieces, whether of art or literature. The prime reason why we feel drawn toward Greek art is because it appeals to our feeling for beauty, and satisfies it. It is this all-pervading beauty which distinguishes it from other early national arts, and makes it "a standard for all time." Not mere sensuous beauty is it, but that tempered by intellectual and moral qualities, which make it noble and elevating to him who becomes imbued with its spirit.

Sculpture is the most important, and at the same time the most perfect, of the different forms in which Greek art found expression. It has had the greatest influence in both ancient and modern times. Naturally, therefore, sculpture is placed in the foreground of any general study of Greek art, though we must not forget that under the term "Greek art" are included: architecture, which often depends on sculpture to adorn it; painting, whose loss for us is nearly complete; and the minor branches of engraved gems, coins, decorative metal work, and jewelry.

Marble and bronze were the two materials most used for Greek sculpture, the latter being much more in use than we would be led to infer from the number of bronze statues preserved. The best marble for statuary came from the island of Paros and from Mt. Pentelicus, in Attica.

The Greeks at all periods, strange as it seems to us, applied paint to portions of both their architecture and their sculpture. The eyes, eyebrows, hair, perhaps the lips, and certain parts of the drapery, particularly to indicate a pattern, were painted. Many of the newly discovered statues show this very plainly.

The original Greek sculpture, which has escaped the destruction of centuries of greed and ignorance, is but a small fraction of what once existed. The sculpture we have is very largely made up of Roman copies and adaptations of famous earlier works. It is part of the task of the student to compare these and discover the traits of the lost originals.

The chief uses to which Greek sculpture was put are the following: (1) Cult images of the gods for their temples. (2) Dedicatory offerings in or near temples, most frequently representing the god worshiped, or the person who made the dedication. Most statues of victorious athletes were dedicated in this way. (3) Grave monuments, usually a relief representing the deceased alone or with some of his family. (4) Honorary statues of distinguished men. (5) In the decoration of temples and other public buildings. The Doric metopes and the continuous Ionic frieze were well adapted for reliefs, while the gables were filled with elaborate compositions and single statues (rarely groups) often placed as acroteria.

#### PREHISTORIC PERIOD. (FROM 1600 B. C.)\*

During the last twenty years much has been learned regarding the Greek prehistoric epoch, often called from its center of activity in the latter centuries (from 1600 B. C.), the Mycenæan period. Its study is exceedingly fascinating, but so few links connect it with the historical epoch that we can at present leave it at one side and pass on to what more immediately concerns us.

#### ARCHAIC PERIOD. (600-480 B. C.)†

It is hard to know just what date to assign to the beginning of the archaic period in Greek art. Nothing that has come down to us can be called older than 600 B. C. Rough as the sculptures of this period are, they are far removed from the first attempts in art; the real beginnings are further back still.

Many of the works of the archaic period have in them little to attract, but others are charming in their naïveté, and in them we can detect many signs of promise.

Some of the defects in archaic statuary are the general stiffness

\* Examples from this period are given on pages 20, 22, and 24.

† Typical works of this period are illustrated on pages 46 and 48.

of pose, inability to render drapery otherwise than as a sort of metallic envelope, and ignorance of anatomy, making the hips too narrow and the body and sides too flat. The eyeballs protrude, the cheek bones are too high, the chin is apt to be over-prominent, the ears are set higher than they should be (a feature only very gradually modified), and in the desire to give expression to the face the mouth is curved in a vacant smile. Yet in the finished statues there is the greatest care displayed, the faults being those of incapacity, not of slovenliness, and this care is rewarded by the very rapid progress which can be noted in this century.

The end of the archaic period is now generally put at 480 B. C., when Athens was sacked by the Persians under Xerxes. For Athenian work this date is of the most value, as it draws a sharp line between the old and the rebuilt city and its monuments. In other parts of Greece the division at this date is less sharp.

#### FIFTH CENTURY. (480-400 B. C.)\*

After the Archaic period, and extending to the middle of the century, comes what is often called the transitional period, in which the last restraints of archaism are thrown off, and the artist becomes full master over his material. To this age can be assigned the Attic group of the tyrant slayers Harmodius and Aristogiton. (See page 52.) Here, too, belong the metopes and pediment sculptures from the Zeus temple at Olympia, whose finest single figure has been chosen for reproduction in this series. We find in these a conventional treatment of drapery, and in the east pediment a stiffness of composition, which suggest the period just passed, but the archaic smile is gone, and is replaced by a calm dignity. Myron was the most renowned artist of this period.

The transitional period is the prelude to the age of Pericles, that of the greatest literary and artistic splendor Athens ever knew.

The greatest architectural achievement of the age was the Parthenon, whose sculptural adornment is richer than that on most temples. The name of Phidias will always remain attached to this, though we cannot state what share belonged to him either in plan or in execution. Some of the metopes are below the standard of the rest of the sculpture, but the best of it, including the

\* Typical illustrations of this period will be found on pages 52 to 72.

pediment groups, is so uniform in style and so fine that one naturally attributes it to Phidias on the ground of his known connection with Periclean building operations. We have no statement to show that the Athenians ranked the sculptures of the Parthenon high as works of art, they probably thought of them simply as part of the temple. It is because we have lost what they possessed—single masterpieces—that the Parthenon marbles have acquired a significance they never had before.

In place of the hardness of earlier work there is a softness, yet firmness, of modeling which well reproduces the flesh of a well-developed man. The clinging drapery reveals rather than conceals the forms beneath, its texture perfectly rendered, and every fold studied in relation to all the others. The same qualities of restraint and sublimity seen in the literature of the period can be detected in these sculptures. Both are intellectual products, both may seem to a careless observer cold and emotionless.

To the same general building period as the Parthenon, of which Ictinus was the architect, belong the so-called Theseum (page 28), the temple of Wingless Victory (page 34), the never completely finished Propylæa (see page 32), and the somewhat later Erechtheum (see page 36), with its unsurpassed delicate architectural details.

Phidias had a celebrated contemporary in the slightly younger Polyclitus, of Argos. His best-known work, the Doryphorus (see page 68), we have in a number of copies. It was also known as the Canon, for in it Polyclitus embodied his ideas as to the correct proportions of a perfectly developed man. One of the several types of wounded Amazons also can claim Polyclitus as its originator. (See page 70.)

#### FOURTH CENTURY. (400–323 B. C.) \*

In the fourth century Athens is no longer the political head in Greece, though still the intellectual and artistic center. But art and literature are not what they were before the Peloponnesian War, and both have experienced the same changes. From now on they give fuller and freer expression to men's passions and emotions, and have replaced the older majesty and seriousness by a more graceful beauty and more tender sentiment. The old

\* Typical works of this period are illustrated on pages 74, 76, and 78.

faith has fallen a prey to scepticism, and in consequence the gods are represented as less divine and more human. Art no longer depicts types, but individuals swayed by varying moods, which are shown in the faces, no longer calm, but mobile and sensitive.

Fourth century art is cosmopolitan; the school distinctions of Attica and Argos have practically broken down, and one set of types has been evolved, to be modified, as may be, by the styles of individual artists. Only three sculptors out of many can be selected for mention here.

The first is Praxiteles, who has acquired a new interest since the discovery at Olympia of his "Hermes with the infant Dionysus," the finest Greek statue we possess (see page 74). It is this statue which enables us to judge of the finish attained by a fourth-century original.

The dreamy joyousness which is visible in much of the work of Praxiteles is a contrast to the qualities which Scopas, his contemporary, displays. Passion and energy are what Scopas excels in depicting, and his works have a "tragic intensity of expression unknown to earlier Greek art." This is got, in part, from a peculiar and characteristic treatment of the eye and the adjacent part of the face.

Scopas, perhaps Praxiteles, and two or three other sculptors, were employed in the decoration of the mausoleum at Halicarnassus, but it is very difficult to distribute the different parts among them. The finest portion of the Mausoleum is the Amazon frieze (see page 76), and its contrast with that of the temple at Bassæ can be seen in the more slender figures of the former, and the openness of the composition. This is also to be noted in other fourth century work.

Lysippus of Sicyon, a generation after Scopas and Praxiteles, was the author of a new canon of proportions, departing deliberately from that of Polyclitus, and making the body slenderer and the head smaller, and suggesting liteness rather than mere strength of muscle.

The calling of Greek artists to build the Mausoleum showed that Greek culture was working its way eastward, and thus paying back what it had received from the East in such large measure hundreds of years before. The truly Greek sarcophagi recently discovered at Sidon (see illustrations of two of these, pages 78

and 82), of various dates, are a part of this same movement, which the conquests of Alexander only accelerated.

#### HELLENISTIC PERIOD. (323-100 B. C.) \*

Alexander's death, in 323 B. C., is a fitting date with which to begin the new era, when the artistic supremacy of Greece was transferred to Pergamum, Ephesus, Rhodes, and Alexandria, where distinct schools of art sprang up under the patronage of the Diadochi. The date of the close of the period, 100 B. C., is an approximate figure.

Art in the Hellenistic period, still less than in the fourth century, was the handmaid of religion, and the tendencies of that age toward realism were given full rein, and this and sensationalism predominate. Variety of design and brilliancy of execution were the chief ends kept in view. Children were now for the first time chosen as worthy of a sculptor's best skill. Genre subjects, like an old fisherman, a peasant woman carrying a lamb to market, a tipsy old woman, and many reliefs frequently representing pastoral scenes, or those of mythology, both with elaborate landscape backgrounds, have their beginnings in this period, particularly at Alexandria.

Of another type are the creations of the school of Pergamum, which came into prominence in the second half of the third century B. C. Among the specimens we have of its work is the Dying Gaul, or Galatian, wrongly known as the Dying Gladiator (included in this series). This is a copy of one of a group set up by Attalus I. to commemorate his victory over the invading barbarians.

For later Pergamene art we have as its best piece the immense frieze of the great altar erected at Pergamum by Eumenes II. (in this series). A marvel of violent and tempestuous motion and complicated design, its technique is wonderful, and their very ability tempts the artists to transgress the bounds set to proper subjects for sculptural representation.

The Rhodian school is known chiefly for the group of Laocoön (see page 92) and his sons, which reflects clearly the influence of the art of Pergamum.

There are a number of famous single statues which belong, some probably and others certainly, to this Hellenistic period,

\* For works of this period see pages 82 to 92.

as the Victory of Samothrace (see page 90), and the Aphrodite of Melos (page 84).

#### ROMAN PERIOD. (100 B. C. to 300 A. D.)\*

After the Hellenistic comes the Roman period of Greek art, extending to about 300 A. D. Rome herself has little native art to boast of. In early times the Etruscans, gradually becoming influenced by Greek art, supplied Roman demands. Then Greek art itself came into vogue and Greece was robbed repeatedly of its art treasures, while Greek workmen manufactured thousands of statues to meet the call for them on the part of wealthy Romans who wished to adorn their villas and palaces. Not only at Rome, but throughout North Italy and beyond the Alps as well, was this taste for Greek art prevalent. It is from this period that most of our extant Greek sculpture dates, much of it of very mediocre execution, mechanical, and lacking the vitality of original work, though the anatomy may be perfectly correct. At times there seems to have been a reaction in favor of what was old, and the archaistic statues of our museums were called forth by this movement. It is a period of decadence in art in that it produced little that was new, and confined itself so largely to copying earlier works.

Perhaps the best work was done in the line of portraiture, as is clearly shown by the two subjects chosen—the Augustus (see page 94), and the Roman Orator. The reliefs on the columns of Trajan, on that of Marcus Aurelius, on the arches of Titus, Septimus Severus, of Constantine (see page 44) are more distinctly Roman than most single pieces of sculpture. Their value, however, is more historical than artistic, and they have been compared to the reliefs of Egypt and Assyria for their pictorial nature and lack of sculptural qualities.

Such is the barest outline of the rise and progress of Greek art. Those who pursue its study will find that their labor is not without its reward. The whole tendency of the study of Greek art is exerted toward a broader culture, a nobler conception of art, and a deeper sympathy with beauty in all its aspects.

\* Examples of Roman architecture are shown on pages 42 and 44. A typical example of the sculpture of this period is illustrated on page 94.

# List of Books on Greek Art.

NOTE. — In the case of books translated into English the translation alone is referred to.

## I. GENERAL WORKS.

A. BAUMEISTER: Denkmäler des klassischen Altertums, *Munich, Oldenbourg, 1885-1888. 3 vols.*

A most useful and trustworthy cyclopædia of ancient architecture, sculpture, etc.

M. COLLIGNON: Manual of Greek Archæology. Translated by J. H. Wright, *New York, 1886.*

Brief, but good for all branches of Greek art.

A. S. MURRAY: Handbook of Greek Archæology, *New York, 1892.*

K. SITTL: Archäologie der Kunst (Vol. VI. of I. Müller's *Handbuch der klassischen Altertumswissenschaft*), *Munich, 1895.*

The latest and fullest work of the kind.

F. B. TARBELL: History of Greek Art, *Meadville, 1896.*

The best brief history; particularly good for sculpture; less full on architecture and painting.

## II. SCULPTURE.

H. BRUNN: Geschichte der griechischen Künstler, *Braunschweig, 1853, 1859, reprinted at Stuttgart, 1889.* Vol. I. contains the sculptors.

A classic; though old, is still valuable to the advanced student.

H. BRUNN: Griechische Kunstgeschichte, Book 1, *Munich, 1893.* Book 2, edited after Brunn's death by A. Flasch, *Munich, 1897.*

M. COLLIGNON: Histoire de la sculpture grecque, *Paris. Vol. I., 1892. Vol. II., 1897.*

Delightful reading; clear in statement and well illustrated.

E. A. GARDNER: Handbook of Greek Sculpture, *London and New York. Part 1, 1896. Part 2, 1897.*

Most recent and very good; neither diffuse nor over-brief; the introduction is particularly valuable.

MRS. LUCY M. MITCHELL: History of Ancient Sculpture (Students' edition), *New York, 1883.*

In parts out of date, but interesting and full.

- A. S. MURRAY: *History of Greek Sculpture, London. Second edition, 1890. 2 vols.*
- J. OVERBECK: *Geschichte der griechischen Plastik, Leipzig. Fourth edition, 1893, 1895. 2 vols.*  
Full and scholarly; the standard work in German.
- P. PARIS: *Manual of Ancient Sculpture. Translated and augmented by Miss Harrison, London and Philadelphia, 1890.*
- W. C. PERRY: *Greek and Roman Sculpture, London, 1882.*
- L. E. UPCOTT: *Introduction to Greek Sculpture, Oxford, 1887.*

## LITERARY SOURCES, CATALOGUES, ETC.

- H. STUART JONES: *Select Passages from Ancient Authors Illustrative of the History of Greek Sculpture, London, 1895.*  
Briefer than the following, but translates the passages collected.
- J. OVERBECK: *Die antiken Schriftquellen zur Geschichte der bildenden Künste, Leipzig, 1868.*  
Indispensable to the advanced student.
- E. LOEWY: *Inschriften griechischer Bildhauer, Leipzig, 1885.*  
With many facsimiles.
- C. FRIEDRICHS: *Gipsabgüsse antiker Bildwerke: Bausteine zur Geschichte der griechisch-römischen Plastik. Revised by P. Wolters, Berlin, 1885.*  
The catalogue of the collection of casts in the Berlin Museum. Is equivalent to a full history of Greek sculpture taken piece by piece; with full bibliographies; very useful.
- E. ROBINSON: *Catalogue of Casts of Greek and Roman Sculpture in the Museum of Fine Arts, Boston. Revised edition, 1896.*  
Briefer than the preceding, but excellent.
- W. HELBIG: *Guide to the Public Collections of Classical Antiquities in Rome. Translated by J. F. and F. Muirhead, Leipzig, 1895, 1896. 2 vols.*  
So many important statues are preserved at Rome that this is an extremely serviceable handbook.

## BOOKS ON PART OF THE SUBJECT.

- A. FURTWÄNGLER: *Masterpieces of Greek Sculpture. Translated and edited by Miss Sellers, London and New York, 1895.*  
The translation is practically a second edition of the original. Brilliant and suggestive, but not a book for beginners.
- C. WALDSTEIN: *Essays on the Art of Pheidias, Cambridge and New York, 1885.*  
Popularly and interestingly written.

## III. ARCHITECTURE.

J. DURM: *Die Baukunst der Griechen, Darmstadt. Second edition, 1892.*

F. VON REBER: *History of Ancient Art. Translated and augmented by J. T. Clarke, New York, 1882.*

## IV. PAINTING.

P. GIRARD: *La peinture antique, Paris, 1892.*

A. WOLTMANN AND K. WOERMANN: *History of Painting. Edited by Sidney Colvin, New York, 1880. Part I includes Greek painting.*

## V. CERAMICS.

O. RAYET AND M. COLLIGNON: *Histoire de la céramique grecque, Paris, 1888.*

H. VON ROHDEN: *Die Vasenkunde in Baumeister's Denkmäler. pp. 1931-2011.*

An excellent outline.

## VI. NUMISMATICS.

P. GARDNER: *Types of Greek Coins, Cambridge, 1883.*

Treats numismatics in relation to art and archæology.

B. V. HEAD: *Historia nummorum, Oxford, 1887.*

Comprehensive and authoritative.

## VII. PREHISTORIC PERIOD IN GREECE.

G. PERROT AND C. CHAPIEZ: *Histoire de l'art dans l'Antiquité, Tome VI., La Grèce primitive, Paris, 1894.*

Especially valuable for its full collection of material and illustrations; the English translation is inaccurate.

C. SCUCHHARDT: *Schliemann's Excavations. Translated by Miss Sellers, London, 1891.*

A good summary and discussion.

C. TSOUNTAS AND I. MANATT: *The Mycenæan Age, Boston and New York, 1897.*

Up to date; handsomely published.



VIEW OF THE CITADEL OF TIRYNS FROM THE SOUTH.

Size, 19 x 28 inches.

## South End of Citadel of Tiryns.

SECOND MILLENNIUM B. C.

The citadel, or acropolis, of Tiryns occupies a long, low hill in the Argive plain, near the head of the Gulf of Argolis. This hill is highest at the southern end, where it attains an elevation of fifty-nine feet above the plain, or seventy-two feet above the sea level. The enclosing wall of the citadel is the classic example of Cyclopean masonry, *i. e.*, masonry constructed of huge, irregular blocks, not accurately fitted together. This style of masonry in Greece is always early. No cement was used to bind the blocks together, but the interstices were filled with small stones and clay. The openings seen in the nearer portion of the fortress are store chambers, which originally were embedded in the thickness of the wall, but are now exposed, owing to the falling down of the outer blocks. At the right may be seen the end of a gallery connecting a similar series of store chambers. (See page 23.)



GALLERY IN THE EASTERN WALL, CITADEL OF TIRYNS.

## Gallery in Eastern Wall of Citadel of Tiryns.

SECOND MILLENNIUM B. C.

This gallery, situated in the thickness of the citadel wall of Tiryns, communicated by means of a stairway with the interior of the citadel above, and served to render accessible a series of six store chambers, the doorway into one of which may be seen at the right. The character of Cyclopean masonry may be distinctly observed. The method of bridging a void should also be noted. The stones lie on approximately horizontal beds, and the upper courses are pushed further and further inward until they meet. This is not a genuine vault, but is sometimes called a corbelled vault.



THE LION GATE OF MYCENÆ.

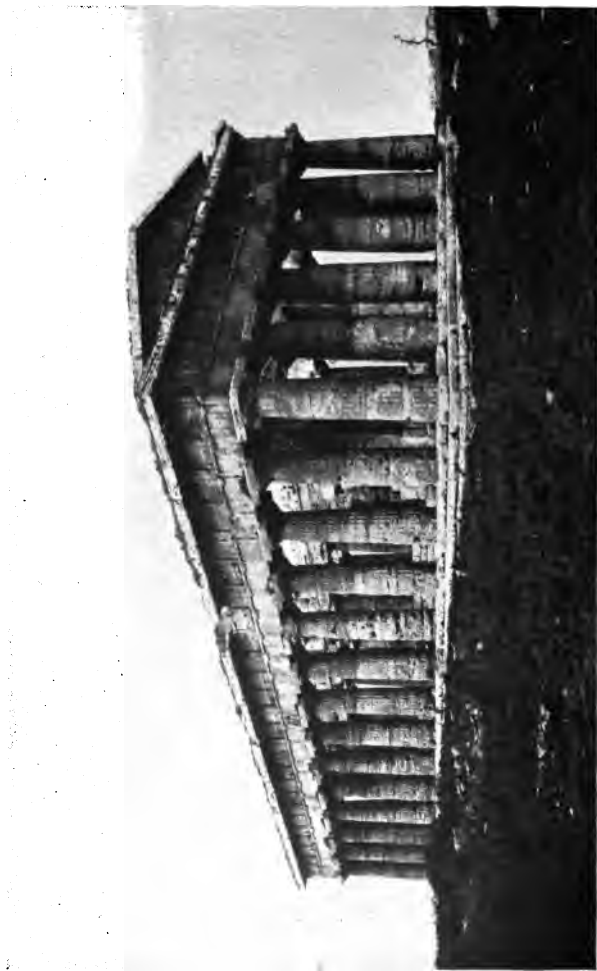
Size, 32 x 22 inches.

## The Lion Gate of Mycenæ.

LATTER HALF OF SECOND MILLENNIUM B. C.

The citadel of Mycenæ is situated in Argolis, on a spur of the mountains which shut in the plain of Argos on the north. Our print shows the principal entrance to this citadel. The wall is constructed of blocks of breccia, for the most part laid in Cyclopean fashion, like the wall of Tiryns; but at a few points, as here in the neighborhood of the Lion Gate, the blocks of the outer face are approximately rectangular, and are laid in approximately horizontal courses, while on the inner face the masonry is Cyclopean. There are also at other points some pieces of what is called polygonal work, in which the blocks are of irregular shapes, but are fitted with close joints. This work also is limited to the outer face, and it is thought to belong to comparatively late repairs of the fortress.

The gateway is formed by two huge stone posts, surmounted by a colossal lintel, about fifteen feet long by seven feet thick by three and a half feet high in the middle. The opening was originally provided with heavy gates. Above the lintel the blocks of the wall are so arranged as to form a relieving triangle, and this space is filled by a comparatively thin slab of limestone, on whose outer face is carved a relief. Two feline creatures, apparently lionesses rather than lions, front each other in heraldic fashion. Their fore paws rest on what should, perhaps, be called a pair of altars. Between them is a downward-tapering column of characteristic Mycenæan form, surmounted by what seems to be a suggestion of a timber roof. The lionesses are modeled with considerable truth to nature. Their heads were made of separate pieces and attached, but are now missing; they probably fronted outward. The precise significance of the design is not known.



THE GREAT TEMPLE AT PÆSTUM.

Size,  $20\frac{1}{2}$  x 34 inches.

## The Great Temple of Pæstum.

SIXTH CENTURY B. C.

Posidonia, "city of Posidon," called Pæstum by the Romans, was a Greek colony in Southern Italy. Its ruins, consisting principally of a wall of fortification and three Doric temples, are situated in a low, marshy tract, bordering on the Gulf of Salerno, southeast of Naples.

Our print shows the largest of the three temples (the so-called Temple of Posidon). This building shares with the Theseum in Athens the distinction of being the best-preserved columnar Greek edifice in existence. The material of which it is built is a coarse limestone, which was covered with a fine, hard stucco. This stucco has mostly disappeared, and the limestone has taken on a rich golden tint. The columns are of more massive proportions than those of a Doric temple of the fifth century, such as the Parthenon, and the echinus of the capitals is somewhat more widely flaring. The view is taken from the southeast.



THE THESEUM FROM SOUTHWEST.

Size, 22 x 35 inches.

## The Theseum from the Southwest.

CIRCA 460 B. C.

This most perfectly preserved of all Greek temples is situated on the end of a low hill to the northwest of the Acropolis of Athens, and which overlooks to the east what was the ancient Agora, or market-place. The view shows the temple as a Doric peripteros of very usual proportions — six columns on the ends and thirteen on the sides (counting, as always, the corner columns as belonging equally to both ends and sides). The lowest of the three steps is of *poros*, the two upper and the rest of the building of Pentelic marble.

Investigations made within recent years have established as a certainty that the pediments were once filled with sculpture, and a study of the dowel holes and other indications enable conjectures to be made as to the composition of these groups, though every fragment of them has perished. The extant sculpture of the temple is much mutilated, and consists in the first place of the ten metopes placed on the east — the front — end and of the four metopes on each side adjacent to this east front. The subjects represented are the labors of Heracles and of Theseus. The remaining metopes of the temple were perhaps decorated with painted designs.

There are also two continuous (Ionic) sculptured friezes, one on each end of the cella. The frieze on the east is longer than the width of the cella, and reaches across on either side to the architrave of the outer columns — a unique feature. The exact subject of this frieze has caused much discussion. In general, however, it represents a combat in the presence of the deities. The western frieze represents the battle of the Lapiths and Athenians against the Centaurs.

Though the name "Theseum," temple of Theseus, will probably always remain attached to this edifice, it is almost certainly an incorrect identification. The most probable of the numerous suggestions is that which makes it the temple of Hephæstus, perhaps associated with Athena. In the early Christian centuries the temple was, as so often happened, converted into a church, and was dedicated to St. George.

T. W. HEERMANCE.



THE PARTHENON FROM THE SOUTHEAST.

Size, 22 x 33 ½ inches.

## The Parthenon from the Southeast.

447-438 B. C.

The Parthenon, on the Athenian acropolis, was dedicated to Athena, the guardian goddess of Athens. It is, and doubtless always was, the most perfect example of the Doric style of temple architecture. Its finer perfections can be appreciated only on attentive study of the original, and of drawings to scale, but our print conveys some impression of the severe and noble simplicity and harmony of the building.

Phidias, the great Athenian sculptor, is said to have had a general superintendence of all the artistic works executed under Pericles. The architect of the Parthenon was Ictinus, assisted, according to one account, by Callicrates. Its sculptured decoration consisted principally of two pediment groups, ninety-two metopes in high relief, and a continuous frieze in bas-relief.

Having been converted into a Christian church, and later into a Mohammedan mosque, the building was blown up by an explosion in 1687. To this event its present ruinous condition is chiefly due.

The material of the building is Pentelic marble.



THE PROPYLÆA FROM THE SOUTHWEST.

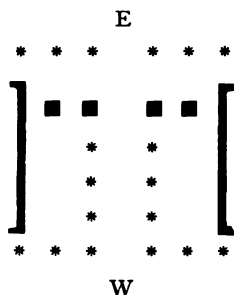
Size, 21 x 35 inches

## The Propylæa of the Athenian Acropolis.

437-432 B. C.

Propylæa is the ancient Greek name for an elaborate form of gateway, which was used especially as an entrance to a sacred precinct. The most important example of the kind is that which gave admission to the Athenian acropolis. Our view is taken from outside the western front of the building, looking northeast.

The Propylæa proper have this form : —



The print shows four of the Doric columns of the western hexastyle front, and one of the six Ionic columns which helped to support the flat ceiling. The central passageway was for quadrupeds, and the two doorways at each side served for human beings on foot.

Besides the Propylæa proper, this building has wings on the north and south sides. The north wing appears in our print on the left.

The whole edifice was designed by the architect Mnesicles. It was never completely carried out according to the architect's design, partly on account of objections made to the plan, and partly on account of the interruption occasioned by the Peloponnesian War.

The chief material used is Pentelic marble.



## The Temple of Victory from Northeast.

SECOND HALF OF FIFTH CENTURY B. C.

As one ascends the Acropolis of Athens, just before the Propylæa is reached there appears on a projecting bastion at the right this beautiful little temple dedicated to Athena Victory. Including the porches at the front and back, it covers an area of only eighteen by twenty-seven feet. Its material is Pentelic marble. The columns are of the Ionic order and form a porch on either end. From the porch on the east (shown in the print), that toward the Propylæa, one gains access to the interior. The continuous sculptured frieze which ran around the temple is only partially preserved. Some of it is *in situ* on the temple, and some is in the British Museum. That in the latter place is replaced on the temple itself by a cast, which in the print shows darker than the original slabs. The frieze, which is but seventeen and one half inches high, represents a scene of battle waged in the presence of the gods. The exact date of the temple is not known from literature, and no absolute information can be drawn from the mutilated sculpture of the frieze. It belongs, however, to the building operations of the age of Pericles.

In the seventeenth century the temple was still standing, then it was torn down and the material used by the Turks for the construction of fortifications. In 1835-36 these were destroyed and the temple rebuilt as it now stands, with but few stones missing from the lower part.

To the right of the temple is visible in the distance Phalerum and the hill of Munychia, beyond which is the Piræus, the seaport of Athens.

T. W. HEERMANCE.



VII  
VIEW OF THE ERECHTHEUM FROM THE EAST.

Size, 20 x 33 in. h. w.

## The Erechtheum from the East.

CIRCA 415 B. C.

This view shows the eastern or principal front of the Erechtheum, as well as the north and south porches. The missing corner column of the front was removed early in this century, by the agents of Lord Elgin, and is now in the British Museum. To the left of the temple may be seen the inner or western façade of the Propylæa, and, beyond, the island of Salamis.



ERECHTHEUM FROM THE NORTHWEST.

## Erechtheum from the Northwest.

CIRCA 415 B. C.

The name "Erechtheum" means "Temple of Erechtheus," but although the Attic hero of that name was worshiped here, other cults also were carried on under the same roof. The building, of Pentelic marble, stands on the summit of the Athenian acropolis, to the north of the Parthenon. It is known to have been nearly completed before 409 B. C. It must not be regarded as a typical Greek temple in plan, being, in fact, of unique irregularity. Of all known works of architecture in the Ionic style, this is the most exquisite. The proportions of the members, the profiles of the moldings, and the sculptured ornaments, all are of the utmost possible refinement, both in design and in execution.



CARYATID PORCH OF THE ERECHTHEUM.

## South Porch of Erechtheum.

CIRCA 415 B. C.

For the general facts concerning the Erechtheum, see the preceding number. The south porch, or porch of the Caryatids, has for its most characteristic feature six female figures — maidens, as they are called in a contemporary inscription — used in place of columns. The three maidens nearest the west end of the porch rest their weight chiefly on the right leg; those nearest the east end, chiefly on the left leg. Otherwise all six are closely similar in general appearance, but there are numerous differences in detail, showing that the figures were not executed mechanically from a finished model. The second figure from the nearer corner is a terra-cotta substitute for the original, removed by Lord Elgin. (See page 73.) Furthermore, some modern pieces, easily recognizable by their freshness of look, have been inserted in the high base and the entablature.



THE COLOSSEUM, ROME.

Size, 20 x 35 inches.

## The Colosseum.

CIRCA 80 A. D.

This building is situated on the low ground between the Palatine and Esquiline hills of Rome. Its original and proper name was *Amphitheatrum Flavium*, the Flavian amphitheatre. Begun by the Emperor Vespasian, it was opened for use by his son and successor, Titus, in 80 A. D. The upper story, which seems to have been originally of wood, was destroyed by fire in 217, and soon rebuilt in stone. The name "Colosseum" or "Coliseum" can be traced as far back as the eighth century.

The amphitheatre was a peculiarly Roman type of building, designed for gladiatorial contests, and contests of wild beasts with one another and with men. The Colosseum is the largest example of the kind; it is said to have afforded seats for eighty-seven thousand spectators. The exterior is divided into four stories, three of them with open arches and engaged columns, Tuscan in the lowest story, Ionic in the second, and Corinthian in the third; above comes a closed story with Corinthian pilasters. The architectural details are poor. The merits of the building lie in the skilful adaptation to practical requirements, especially in the arrangement of corridors and stairways, with which it is honey-combed. From the fourteenth to the seventeenth century inclusive, the building was treated as a quarry; to this its ruinous condition is principally due.

The west end of the Arch of Constantine appears at the right of the print.



THE ARCH OF CONSTANTINE.

## The Arch of Constantine in Rome.

315 A. D.

This arch stands across the Via di San Gregorio, between the Palatine Hill and the Colosseum. The view is taken from the south.

This is one of the best preserved and best proportioned of the numerous arches of triumph scattered over the Roman empire. It may be described as a free-standing block of masonry, set across a roadway, and pierced with three arched passages. It is divided by its superficial decoration into a main story and an attica. The main story exhibits a characteristic Roman adaptation and perversion of Greek architectural elements. Four Corinthian columns, having no necessary architectural function, decorate each main façade. They are raised upon high bases, and above them the entablature is "broken," *i. e.*, bent outward at right angles and back again. This peculiarly Roman treatment of the entablature is here turned to account to support pedestals for statues of barbarian captives. Directly behind the columns there are Corinthian pilasters. An inscription on the middle of the attica, on each front, shows that the monument was erected to commemorate the victory of Constantine over Maxentius in 312. Short inscriptions above the side passages appear to indicate 315 as the year of completion. On the top there was originally a statue of the emperor, standing with a terrestrial globe in one hand and a lance in the other.

Some of the architectural members, and the greater part of the sculpture of this arch were taken from unidentifiable buildings of the second century (reigns of Trajan and the Antonines). These are far superior in execution to the clumsy work of Constantine's time. There has been some modern restoration. Thus one of the statues of barbarians and the heads and hands of the others are modern.



GRAVE STELE OF ARISTION.

Size, 34 x 13½ inches.

## Gravestone of Aristion.

LATE SIXTH CENTURY B. C.

Athens, National Museum. Pentelic marble. Found at Velanideza on the east coast of Attica in 1838. No restorations.

This is the finest extant example of an archaic sculptured gravestone from Attica. Its form is that of a narrow slab or stêlê, slightly tapering upward. The upper end is broken off. The deceased, Aristion, whose name appears on the base (not visible in our print) into which the stêlê is set, is represented in low relief. He is accoutered as a warrior, wearing a cuirass over his short chiton, greaves on his legs, and a helmet on his head, while his left hand grasps a spear. There are some imperfections in the modeling, but these are not due to carelessness. On the contrary, the work is executed with scrupulous care. The formalism in the arrangement of hair and drapery should be noted, as well as the fact that the eye is represented nearly as in front view, though the face is in profile. These points are characteristic of the art of the period.

The stêlê was once liberally painted, and considerable traces of color may still be seen, even on the print. The name of the sculptor, Aristocles, is engraved immediately below the feet of the warrior: *ἔργον Ἀριστοκλέους* "the work of Aristocles."



ARCHAIC FEMALE FIGURE.

Size, 28 x 21½ inches.

## Head and Body of Female Figure from Athenian Acropolis.

EARLY FIFTH CENTURY B. C.

Athens, Acropolis Museum. Parian marble. The head and the lower fragments were found in the course of the excavations of 1882-3, on the Acropolis of Athens. The intervening piece, now lighter in color, was found at some earlier, unrecorded date. No restorations.

These fragments belonged to a female figure, one of the numerous series of similar figures found, chiefly in 1886, on the Acropolis of Athens. When entire, the lady stood stiffly erect, the left foot a little advanced, the left hand drawing up the folds of the voluminous Ionic chiton, the right arm bent at the elbow, the right hand holding probably a flower. Her hair is arranged in an elaborate and impossible manner. For ornaments she wears a sort of diadem (*stephanê*), ear-rings, a necklace, and a bracelet.

This figure is one of the most advanced in style of the series to which it belongs. It was doubtless executed shortly before 480 B. C., the year in which the Persians occupied Athens. The head shows traces of fire, and thus bears witness to the destructive work of the barbarians on the acropolis. The face is of extraordinary refinement and beauty. In the treatment of the mouth the sculptor has emancipated himself from the practise of representing an exaggerated smile, but the eyeballs are still somewhat too prominent. The figure retains considerable remains of color, visible in the print on eyes and diadem.

## “Apollo” of Tenea.

MIDDLE OF SIXTH CENTURY B. C.

Munich, Glyptothek. Marble. Found in 1846 on the site of Tenea, near Corinth. Only a piece in the middle of the right arm is restored.

This statue belongs to a numerous series of archaic Greek sculptures, representing a nude male figure standing erect and rigid, the left foot advanced, the arms hanging straight, or nearly straight, at the sides. Our specimen is not one of the earliest and rudest, but rather exhibits considerable progress toward a truthful rendering of the human form. The anatomy of the lower limbs is especially careful and successful. But many features, such as the too narrow waist, the prominent eyeballs, the formally arranged hair, show that sculptors had still much to learn. The upward turn of the corners of the mouth should be noted, this being a very general characteristic of archaic Greek sculpture.

At one time all figures of this type were indiscriminately called “Apollo.” It is certain, however, that some of them were intended for human beings. There is some reason for thinking that our statue stood over a grave, and represented the deceased.

## Dying Warrior from the East Pediment of the Ægina Temple.

EARLY FIFTH CENTURY B. C.

Munich, Glyptothek. Parian marble. Found with other pediment figures in 1811, among the ruins of a Doric temple on the island of Ægina. Bought in 1812 by Crown Prince Ludwig, of Bavaria. Restorations: crest of helmet, thumb, and three fingers of left hand, four toes of left foot, right leg from middle of thigh down, additional bits here and there.

The pediment group to which this figure belonged represented a battle between Greeks and Asiatics, probably the mythical battle of Heracles and Telamon against Laomedon, King of Troy. This figure was placed in one corner of the pediment.

The man is wounded in the right side, and sinks in death. He wears no clothing, and is armed only with helmet, shield, and sword. It must not be supposed that Greeks or Asiatics actually went into battle in this guise. On the contrary, we have to do here with one of the standing conventions of Greek sculpture, the convention of "ideal nudity," as it is called.

This figure is one of the most admirable products of advanced archaic Greek art. The workmanship is masterly, though somewhat stiff and hard, and the restrained pathos of the presentation is deeply moving.



**HARMODIUS AND ARISTOGITON.**

Size, 22 x 33 inches.

## Harmodius and Aristogiton.

477-6 B. C.

Naples Museum. Greek marble. Date and place of discovery unknown. The head of Aristogiton is antique (nose restored), but does not belong to the figure. Other restorations: of Aristogiton, left hand and some small pieces; of Harmodius, arms, right leg, left leg below knee, with plinth and tree trunk.

Harmodius and Aristogiton had the credit, somewhat undeservedly, of having liberated Athens from its tyrants, and were honored accordingly. Their statues in bronze, by Antenor, were set up on a terrace above the market-place of Athens not long after 510 B. C. And when these were carried off by Xerxes in 480, they were replaced by a second group, the work of Critius and Nesiotes, two sculptors who habitually worked in partnership. The Naples figures are probably copied from the later group, which was set up in 477-6.

The two friends are represented in a state of ideal nudity, advancing to attack the tyrants. Aristogiton, the figure with the mantle on his arm, was the elder of the two, and in the original he was bearded. The head given him by the restorer is entirely out of keeping, being a copy of a work of more than a hundred years later. The right arm of Harmodius should be raised in a position for bringing down a stroke of the sword. The tree-trunk supports would have been absent from the bronze originals.

The figures show traces of a lingering archaism, notably in the head of Harmodius, with its heavy chin and formally arranged hair.

## Apollo from West Pediment of Temple of Zeus at Olympia.

CIRCA 460 B. C.

Olympia Museum. Parian marble. Found in the course of the German excavation of Olympia, 1875-81. No restorations.

The subject of the sculptures which filled the west pediment of the Temple of Zeus, at Olympia, is the battle between the Centaurs and Lapiths, at the wedding feast of Peirithoös. In the center stands the god Apollo, as arbiter of the contest, while to right and left of him extend groups of combatants interlocked in violent struggle. Our print shows, besides Apollo, parts of the two adjacent groups, in each of which a centaur tries to carry off a Lapith woman.

These sculptures represent the last stage in the development of Greek sculpture prior to Phidias. Traces of archaism remain, as in the stiffness of Apollo's standing position and the formalism in the arrangement of his hair. The workmanship, moreover, is rapid and sometimes careless. But the entire scene is a masterpiece of dramatic composition, and some parts, as the head of Apollo and the head of the Lapith woman at the right, are admirable in their austere beauty.

Apollo held some metallic object, doubtless a bow, in his left hand. His long hair was bound by a metallic hoop.

"THESEUS" FROM THE EAST PEDIMENT OF THE PARTHENON.





THE "THREE FATES" FROM THE EAST PEDIMENT OF THE PARTHENON.

Size,  $14\frac{1}{2}$  x 34 inches.

## Theseus (so called) and Three Fates (so called) from the East Pediment of the Parthenon.

CIRCA 435 B. C.

London, British Museum. Pentelic marble. Taken, by the agents of Lord Elgin, from the east pediment of the Parthenon, in 1801-3. Bought by the British Government, with the other Elgin marbles, in 1816. No restorations.

The subject of the group which filled the eastern pediment of the Parthenon was the Birth of Athena, but no details as to the treatment of the subject have come down to us from any one who saw the group in its completeness. The central figures, about half of the whole original number, disappeared centuries ago. The figures that remain are all mutilated, and their interpretation is beset with uncertainties. No one now would defend the name Theseus.\* "The Three Fates" may, perhaps, be rightly so called.

The "Theseus" was placed near the left or southern corner of the pediment, next to the horses of Helios, and was consequently turned away from the central scene. He reclines upon a rock, his mantle spread beneath him, and under it the skin of some feline animal, apparently a panther. This suggests the god Dionysus, but it is hard to reconcile this powerful form with the effeminate characteristics of that god as known to us from other (to be sure, later) statues. This is the only figure from the Parthenon pediments which retains its head.

The figures of "The Three Fates" were placed near the right or northern corner of the pediment, so that the reclining figure corresponded in position to the "Theseus." The three goddesses sit or recline on rocky ground. Each is dressed in an Ionic chiton, a thin linen shift, and has a mantle of woollen stuff loosely wound about her person. There are also rugs spread under them upon the ground. The figure to the left turns toward the central scene, as if her attention had been suddenly aroused, while the one to the right, like the "Theseus," seems to be still unconscious of the great event.

\* For illustration of Theseus see page 55.



**METOPE FROM THE PARTHENON.**

(British Museum, No. 307.)

Size, 22 x 21½ inches.

## Metope of the Parthenon.

BRITISH MUSEUM NO. 307. CIRCA 440 B. C.

London, British Museum. (The head and right arm of the Centaur, and the head of the Lapith are casts from the originals in Copenhagen, to which place they were sent in 1688.) Pentelic marble. Taken (except the parts just noted) from the Parthenon in 1801-12. Bought by the British Government, with the other Elgin marbles, in 1816. No restorations.

The ninety-two metopes of the exterior frieze of the Parthenon were adorned with sculpture in high relief. The British Museum possesses fifteen of these metopes, all from the south side of the temple, and all bearing scenes from the battle of Centaurs and Lapiths, a favorite subject of Greek art. The story was this: Once upon a time, at the wedding feast of Peirithoös, king of the Lapiths in Thessaly, the Centaurs, creatures partly human, partly equine in form, came as invited guests. Inflamed with wine, they began to lay violent hands upon the women. The Lapiths sprang to the rescue, and a fierce battle ensued, in which the Lapiths were victorious.

In the Parthenon metopes, as in other artistic representations of the subject, the contest is still undecided. The Lapith of the present group is worsted. Sunk to earth, he seems to plead for mercy. The Centaur, exceptional in having ideal Greek features, is about to hurl upon his antagonist a vessel (hydria), which may be supposed to have been used for wine at the feast. In contrast with the next number, this metope, though fine in its way, shows little vehemence of action, and the modeling, especially of the Centaur, is less perfect. It seems the work of a sculptor not completely emancipated from archaic methods.



**METOPE FROM THE PARTHENON.**

(British Museum, No. 310.)

Size, 22 x 22 inches.

## Metope of the Parthenon.

BRITISH MUSEUM NO. 310. CIRCA 440 B. C.

London, British Museum. (The heads are both casts, that of the Lapith from the original acquired by the Louvre in 1881, and said to have been found in the sea at the Piræus, that of the Centaur from the original in the Acropolis Museum, Athens.) Pentelic marble. Taken (except the heads) from the Parthenon in 1801-12. Bought by the British Government with the other Elgin marbles in 1816. No restorations.

For the subject see the preceding number.

In this metope the Lapith has the advantage. With his left hand he forces the Centaur backward, while his right arm is about to deal a thrust of the sword. The composition is admirably adapted to the field, the modeling is masterly, and the action is rendered with magnificent vigor. The use made of draperies is also highly effective. The Centaur's bestial face is distorted with pain, but the Lapith wears an imperturbable countenance.



FROM THE EAST FRIEZE OF THE PARTHENON.

Size,  $22\frac{1}{2}$  x 30 inches.

## Part of Slab of the East Frieze of the Parthenon.

CIRCA 440 B. C.

Athens, Acropolis Museum. Pentelic marble. Found in 1836 in front of the Parthenon. No restorations.

The continuous frieze of sculpture in low relief to which this fragment belongs extended around the cella of the Parthenon and its vestibules, at a height of thirty-nine feet above the pavement of the colonnade. Its total original length was five hundred and twenty-two feet ten inches, its height is nearly three feet four inches. The subject represented is a procession, probably the one which wound upward from the market-place of Athens to the acropolis at the great Panathenaia, the principal Athenian festival. On the east front, where the procession culminates, there is a group of twelve seated divinities, who are to be regarded as invisible spectators of the scene. To this group belong the figures shown in our print. The one at the left is commonly taken for Poseidon; the other two may be Dionysus and Demeter, or Apollo and Artemis.

Considerable use was doubtless made of color on the frieze, in accordance with the usual practise, and numerous small objects of bronze were attached by means of rivets. Thus the central figure of our print wore a bronze wreath and held some staff-like object, perhaps a thyrsus, in his left hand; the figure at the right carried something loosely, perhaps stalks of grain, in the right hand; and the figure at the left seems to have had a painted fillet about his head, and a bronze object (trident?) in his left hand.



SLABS FROM THE NORTH FRIEZE OF THE PARTHENON.

Size, 18 x 34 1/4 inches.

## Two Slabs of the North Frieze of the Parthenon.

CIRCA 440 B. C.

London, British Museum. Pentelic marble. Taken, by the agents of Lord Elgin, from the Parthenon in 1801-12. Bought by the British Government, with the other Elgin marbles, in 1816. No restorations.

See description of the preceding number.

This part of the procession consists of young Athenians, riding bareback on stallions of a small and mettlesome breed. Holes for the attachment of the bronze bridles and reins may be seen in several places. The costumes of the young men, instead of exhibiting the uniformity which would prevail in an actual procession, are artistically varied. One figure, the only one in the entire frieze who shows his back to the spectator, has only the small chlamys loosely wrapped about his loins, and is bareheaded and barefooted; the next wears a leather cap, a chlamys, and high leather boots; the next a crested metal helmet, a cuirass with chlamys thrown over it, and boots; the next two have chiton, and chlamys, and sandals (the straps of the last presumably indicated by color). The attitudes also of horses and riders are constantly varied. The whole impression produced is one of chastened and graceful impetuosity.



THE VELLETRI ATHENA.

Size, 34 x 21 inches.

## The Velletri Athena.

SECOND HALF OF FIFTH CENTURY B. C.

Paris, Louvre. Coarse-grained Greek marble. Found in 1797, at Velletri, the ancient Velitræ, twenty-six miles from Rome. Restorations: right hand with half of forearm; left hand and unimportant pieces elsewhere.

This colossal statue (height, ten feet) is probably a copy, executed not before the first century B. C., of a lost bronze original, produced at Athens in the time of Phidias. The goddess is dressed in the Doric chiton and the rectangular mantle. Over her shoulders she wears a narrow, collar-like ægis, bordered with serpents and fastened by a Gorgon's-head brooch. On her head is a Corinthian helmet. On her feet are thick-soled sandals. Her right hand doubtless held a spear, and her left hand probably supported a small figure of Victory. The statue is a fine illustration of that austere, majestic conception of divinity which governed the art of the fifth century B. C.



THE DORYPHORUS.

Size, 34 x 21½ inches.

## Copy of the Doryphorus of Polyclitus.

SECOND HALF OF FIFTH CENTURY B. C.

Naples Museum. Marble. Found in 1797 in the palæstra at Pompeii. Broken in several places and rejoined, but said to be substantially antique throughout.

This is the best preserved of a number of essentially identical statues, which have been recognized with high probability as copied from a lost work of Polyclitus, the great Argive sculptor. The original was of bronze, and must have far surpassed in execution this indifferent copy. The figure represents a youthful athlete of massive build, probably a victor in the *pentathlon*, or series of five contests (jumping, throwing the discus, throwing the spear, running and wrestling). In his left hand he should hold a spear about six feet long, instead of the meaningless short stick (modern). The original of this figure was a famous example of a numerous class of Greek statues, viz., the statues representing victors in athletic games. Some sculptors, like Polyclitus, devoted a large part of their time to producing such athlete-statues, to be set up at the places of the games (Olympia, Delphi, etc.,) or in the native cities of the victors.



THE WOUNDED AMAZON.

Size, 35 x 21 inches.

## Wounded Amazon.

LATTER HALF OF FIFTH CENTURY, B. C.

London, Lansdowne House. Pentelic marble. Probably found near Tor Colombaro, midway between Rome and Albano, in 1771. Bought by the Earl of Shelburne, afterwards first Marquis of Lansdowne. Restorations: half of nose, front half of right arm from wrist to biceps inclusive, fingers and tip of thumb of right hand, half of left forearm with hand, both legs below knees, lower part of pillar, plinth.

This statue is one of the best of several substantially identical copies executed not earlier than the first century B. C., of some famous Greek work, now lost. On grounds of style the original is judged to have been of bronze, and to have been made in the latter half of the fifth century B. C. Several single figures of Amazons belonging to that period are known by references in literature, among them one by Polyclitus, the great sculptor of Argos. Our knowledge of this artist depends chiefly upon certain statues of young men (copies, not originals), which have been traced with high probability to him. To these, and particularly to the so-called Doryphorus (see page 69) the Lansdowne Amazon and its duplicates show such a resemblance in pose and feature as to be generally taken for copies of the Amazon of Polyclitus.

The Amazons were a mythical tribe of women warriors, supposed to live in Northeastern Asia Minor, and their legendary combats with Greeks were among the most popular subjects of Greek sculpture and painting. The Amazon of our print is wounded near the right breast, yet, according to the custom of Greek art of this period, there is no strongly marked expression of pain upon her features. Her dress is the short woollen chiton, such as was worn by Greek men, secured by two girdles, one concealed, the other visible.



CARYATID FROM THE SOUTH PORCH  
OF THE ERECHTHEUM.

Size, 17 x 35 inches.

## Caryatid from the South Porch of the Erechtheum.

CIRCA 415 B. C.

London, British Museum. Pentelic marble. Taken, by the agents of Lord Elgin, from the Erechtheum in 1801-3. Bought by the British government, with the other Elgin marbles, in 1816. No restorations.

The south porch of the Erechtheum (see page 41) had a flat marble ceiling supported by six caryatids (*i. e.*, female figures used in place of columns), placed thus :



The position of the Elgin statue is marked with the x.

The figure is dressed in the Doric chiton, a long, straight, woolen garment, folded over from the top and girded about the waist. She wears also a small mantle, not visible in our print, attached at the shoulders and hanging at the back. The capital on her head does not conform to any of the normal types of Greek capital.

From a contemporary Athenian inscription relating to the Erechtheum we learn that the Maidens, as they are there called, were already finished in the year 409 B. C. They may have been executed six or eight years earlier. The employment of female figures as architectural supports does not seem to have been common in Greece, but an example dating nearly a hundred years earlier has recently been found at Delphi.



THE HERMES OF PRAXITELES.

Size, 28 x 22 inches.

## The Hermes of Praxiteles.

CIRCA 350 B. C.

Olympia Museum. Parian marble. The principal part was found on May 8, 1877, in the Temple of Hera at Olympia: some fragments came to light at different times subsequently. Restorations (in plaster); the arms of Dionysus (not including the right hand), and some bits needed to complete his body.

This statue, or, properly speaking, this group, was seen by the Greek traveler Pausanias in the second century of our era, when it was still standing on its pedestal in the Temple of Hera, at Olympia. He calls it "a marble Hermes carrying the infant Dionysus," and says it is the work of Praxiteles. This is the only case where we possess an authenticated original work by a Greek sculptor of the first rank.

The god Hermes is carrying the infant Dionysus to the Nymphs, to be reared by them. Pausing on his way, he rests his left arm with its burden on a convenient support, and with his right hand, now lost, holds up some object, most likely a bunch of grapes, for the entertainment of the child. The fact that the latter, though new born, is able to sit erect and play, may, perhaps, be justified on the ground that he is a god, and not a mortal. But this explanation cannot be stretched to account for his too diminutive size and his untruthful proportions. The fact is that Praxiteles, like Greek artists generally down to his time, had paid very little attention to the characteristic forms of infancy. The shortcomings of the subordinate figure, however, are easily forgotten in the presence of the incomparable beauty of Hermes. By good fortune, though the marble is somewhat discolored, the surface is intact, and we are enabled to appreciate the exquisite refinement of Praxiteles' workmanship.



SLAB OF THE MAUSOLEUM FRIEZE.

Size, 17 x 34 inches.

## Slab of Mausoleum Frieze.

CIRCA 350 B. C.

London, British Museum. Asiatic marble. Removed in 1846, along with eleven other sculptured slabs, from the Fortress of Budrun, on the site of the ancient Halicarnassus, by Viscount Stratford de Redcliffe, English ambassador at Constantinople. No restorations.

The mausoleum, or funeral monument of Mausolus, satrap of Caria, was of such size and magnificence as to be reckoned as one of the seven wonders of the world. It was built by Artemisia, the sister and widow of Mausolus, in the years immediately preceding and following 350 B. C. It was decorated with a profusion of statues, and with at least three friezes in bas-relief. According to Pliny, the decoration of each of the four sides was assigned to a different sculptor, that on the east to Scopas, that on the north to Bryaxis, that on the south to Timotheus, and that on the west to Leochares, all famous artists. In addition to the twelve slabs of frieze secured by Lord Stratford de Redcliffe, the British Museum possesses numerous sculptures in the round, and additional reliefs from the same monument, most of them found by Newton in 1857, in the course of excavations on the site.

The slab shown in our print belongs to a frieze of which about ninety feet are preserved, and is one of the best of the series. The subject is a favorite one in Greek art,—a battle between Greeks and Amazons. At the left of our slab two Greeks attack a fallen Amazon; at the right a Greek pulls a mounted Amazon backward by the hair. The Amazons are dressed in a short chiton, such as was commonly worn by Greek men, while the Greeks, in accordance with a common convention of Greek art, are naked, or nearly so.



SARCOPHAGUS OF THE MOURNING WOMEN.

Size. 21  $\frac{1}{2}$  x 28 inches

## Sarcophagus of the Mourning Women.

CIRCA 350 B. C.

Constantinople Museum. White marble. Found in 1887 in one of a group of communicating subterranean burial chambers near Saida, the ancient Sidon. No restorations.

Though found in Phœnicia, this sarcophagus is purely Greek in design and execution. Its form is adapted from that of an Ionic temple, with the omission of the frieze of the entablature. In each of the eighteen intercolumniations is a woman in an attitude of grief. No nobler or more beautiful examples than these exist of the draped female figure, as treated by Greek sculpture in the fourth century. Below, on the socle, is a delicately wrought relief on a small scale, representing a hunt. Above, on a sort of balustrade, may be seen a funeral procession. Several archæologists believe that this sarcophagus contained the remains of Straton I., King of Sidon, who came to a violent end in 361-60 B. C.

## The Rondanini Alexander.

LATTER HALF OF FOURTH CENTURY B. C.

Munich, Glyptothek. Greek marble. Date and place of discovery unknown. Formerly in the Rondanini Palace in Rome. Restorations: both arms, right leg, with its support, front part of left foot, small pieces of the cuirass.

This statue was executed in the Roman period, but is, presumably, an intentionally faithful copy of a Greek original of Alexander's own time. The king, or rather the prince, is represented as a youth of perhaps eighteen. The flask put into his left hand by the restorer (Thorwaldsen) is senseless, but the true restoration of the arms is a matter of conjecture. The chief beauty of the statue is in the head. We have no certainty regarding the degree of fidelity of the likeness, but the probabilities are that the actual features of the young Alexander are here in some measure preserved to us.

## Borghese Warrior (so-called Borghese Gladiator.)

CIRCA 100 B. C.

Paris, Louvre. Marble. Found early in the seventeenth century at Anzio (Antium). In possession of the Borghese family till 1808, when it was ceded, with most of the rest of the Borghese collection, to Napoleon I. Restorations: right arm and right ear.

A Greek inscription on the tree-trunk support gives the sculptor's name as Agasias, son of Dositheus, of Ephesus (*Ἀγασίας Δωσιθέου Ἐφεσίου ἐποίησεν*). The date of the inscription, and hence of the statue, cannot be very far from 100 B. C.

The old name of Gladiator for this figure was unquestionably wrong. The statue represents a Greek warrior in the state of ideal nudity commonly adopted by Greek sculptors for such subjects. On the left arm is the central handle of a shield, and the shield itself, made of bronze, was attached by means of rivets, but is now missing. The right hand probably held a short sword. The indications are that the statue did not form part of a group, but was intended by Agasias to be complete in itself. Nevertheless, its motive is intelligible only by reference to an antagonist, apparently a mounted antagonist, against whom the warrior is defending himself. He guards with his shield arm against a threatened blow from above, and seeks an opportunity to deliver a thrust of his sword. The figure is remarkable as an anatomical study, the tense muscles being rendered with masterly knowledge, and with even exaggerated distinctness.



THE "ALEXANDER" SARCOPHAGUS.

Size, 18 x 21 1/4 inches.

## The "Alexander" Sarcophagus (so called).

LATE FOURTH CENTURY B. C.

Constantinople Museum. Pentelic (?) marble. Found in 1887, in one of a group of communicating subterranean burial chambers near Saida, the ancient Sidon. Essentially unrestored.

This sarcophagus is one of the most beautiful works of Greek sculpture in existence. The six reliefs which adorn the four sides of the receptacle and the gables of the cover represent historical events in a style half realistic, half idealistic. On one of the long sides is a battle between Greeks and Persians; Alexander the Great, recognizable by the lion's skin which he wears, like his mythical ancestor Heracles, in lieu of a helmet, is seen at the extreme left, while an elderly general, probably Parmenion, occupies the corresponding position at the right. The battle intended is probably the Battle of Issus. On the other long side is a hunting scene.

This sarcophagus is unique in the completeness and freshness with which it has preserved its color. The nude parts of the human figures, as well as the horses, are of an ivory tint, while garments, armor, saddle-cloths, and other accessories have received a variety of delicate hues. The effect is exquisitely beautiful.

Nothing is certainly known as to the person buried in this sarcophagus. It was not Alexander the Great, whose remains found a resting place in Alexandria.



APHRODITE OF MELOS.

Size,  $34\frac{1}{2}$  x 20 inches.

## 'Aphrodite of Melos (Venus of Milo).

FOURTH CENTURY B. C. OR LATER.

Paris, Louvre. Parian marble. Found on the island of Melos (Milo), in 1820; acquired by the Marquis de Rivière, ambassador of France at Constantinople, and by him presented, in 1821, to Louis XVIII., of France. Restorations (in plaster): end of nose, end of great toe of right foot, and other small bits. The ancient plinth is let into a circular modern plinth.

That this statue represents Aphrodite, the goddess of Love, is highly probable, though not certain. Numerous attempts have been made to explain the pose of the figure and to supply the missing parts, but no one of these attempts commands the general assent of archæologists. All that is reasonably certain is that some object of considerable height stood at the goddess' left side. It may be that the right hand was holding up the drapery. An armlet of metal, perhaps gold, was once attached to the right upper arm, and there were earrings which at some time were violently pulled away.

Several pieces of sculpture were found together with the Aphrodite. Among them was a fragment of a plinth, bearing the signature of an artist from Antioch on the Mæander. This important fragment is now lost. If it could be proved to have belonged to the Aphrodite, it would fix the date of the statue rather late in the Hellenistic period. The connection is, however, very doubtful. There is nothing, then, but the style of the work upon which to base an inference as to date. The partial nudity of the goddess probably indicates a period not earlier than the fourth century B. C., and it is most likely that the statue is a later adaptation (not a copy) of an original of that period. At all events, this is the noblest existing embodiment of Aphrodite.



OTRICOLI ZEUS.

Size, 34 x 22 inches.

## Otricoli Zeus.

FOURTH CENTURY B. C. OR LATER.

Rome, Vatican. Carrara marble. Found in the latter part of the eighteenth century at Otricoli, a village some thirty-five miles to the north of Rome. The antique part was a mere mask, *i. e.*, it consisted of the face, and the immediately adjacent hair. Restorations: tip of nose, a piece of left side of face with hair, and some bits of beard. The back of the head and the bust are also modern.

The material of this colossal mask, Carrara marble, shows that it was not executed before the time of Augustus. But in all probability it was copied from a Greek original, although no simple proof can be offered for this belief. The supposed original is assigned by some authorities to the middle of the fourth century, by others to the Hellenistic period.

The sculptor has sought to express the intellectual strength, the benevolence, the power of will, and the dignity of the supreme god of the Greek religion, and he has achieved his purpose with a success not rivaled by any other extant treatment of the same subject. The deep setting of the eyes, the more than human prominence and loftiness of the forehead, the more than human abundance of the mane-like hair, are means to his end. The Zeus of Phidias, of which this mask was once fancied to be a copy, is now known to have produced its overwhelming effect of majesty by simpler means, with greater artistic self-restraint.



APOLLO OF THE BELVEDERE.

Size, 28 x 21 inches.

## Apollo of the Belvedere.

FOURTH CENTURY B. C. OR LATER.

Rome, Vatican. Carrara (?) marble. Existent in the Belvedere of the Vatican since 1503. Restorations: left hand, right forearm and hand, upper part of tree trunk and quiver, small pieces of drapery, and legs.

This is probably a Roman copy of a lost bronze statue, which is generally assigned to the Hellenistic period. At any rate, the excessive elegance of the slender figure and the elaborate *coiffure* stamp the work as belonging to a post-Phidian age. The god was represented apparently as having just shot an arrow from his bow. His sole garment is the chlamys, fastened by a brooch on the right shoulder. A quiver strap crosses his body. At one time this statue was regarded as one of the supreme masterpieces of ancient sculpture.



VICTORY OF SAMOTHRACE.

Size, 22 x 34 inches.

## ♥ Victory of Samothrace.

CIRCA 300 B. C.

Paris, Louvre. Parian marble. The statue was found by M. Champoiseau in 1863, on the island of Samothrace, in upwards of a hundred fragments. These fragments were conveyed to France and pieced together in the Louvre. The pedestal was not removed from Samothrace till 1879. Restorations (in plaster): left half of chest, right wing, small pieces of left wing.

From certain coins of Demetrius Poliorcetes, on which a figure closely similar to this appears, it can safely be inferred that this statue was set up by Demetrius soon after 306 B. C., in commemoration of a naval victory won by him in that year over Ptolemy I., the ruler of Egypt. The coin type gives also the restoration of the statue. The goddess of victory has alighted on the prow of a galley. With her right hand she held a trumpet to her lips, as if blowing a blast of triumph; in her left hand was an object in the form of a cross, commonly interpreted as a trophy frame. She wears a thin chiton or shift, folded over from the top and girded under the breasts; also a mantle or oblong shawl of thicker stuff, a corner of which hangs loosely over the left shoulder, while the rest passes across the back and around the right leg to the front. The vessel is conceived as under way, and the draperies are blown backward in tumultuous folds, so as to reveal the superb figure.



THE LAOCOÖN GROUP.

Size, 28 x 22 inches.

## ✓ The Laocoön Group.

FIRST (?) CENTURY B. C.

Rome, Vatican. Greek marble. Found in Rome in 1506, on the site of the palace of the Emperor Titus. Restorations: right arm of Laocoön with adjacent parts of the snake; right arm of the younger son with coil of the snake around it; right hand and wrist of the older son, and some unimportant bits here and there.

The elder Pliny, who died in 79 A. D., mentions a group of "Laocoön and his sons, and admirable coiling serpents," as standing in the house of Titus. This was executed, he says, by three Rhodian artists, Agesander, Polydorus, and Athenodorus. It is probable that the Vatican group is the very one mentioned by Pliny.

The study of Greek inscriptions has shown that two brothers, Agesander and Athenodorus, Rhodians, of whom the latter at least was a sculptor, lived in the first half of the first century B. C. There is considerable likelihood that these two men were two of the sculptors of the Laocoön group. The third, Polydorus, may have been another brother. If this identification is correct, the work is somewhat later than the lower limit usually set for the Hellenistic period. Nevertheless, it cannot well be separated from the creations of that age.

Laocoön was a Trojan priest, who had grievously sinned against the god Apollo. His punishment was long delayed, but came at last in terrible shape. On a certain occasion, when he was sacrificing with the assistance of his two sons, they were suddenly attacked by two miraculous serpents. In the sculptured group, the father, sunk upon the altar, seeks in mortal agony to free himself from the serpents' coils. His right arm, incorrectly restored, should be bent at the elbow, so as to bring the hand near the back of the head. The younger son is already helpless and dying. His right arm should fall limply instead of being held erect. The older son, not yet bitten but probably not destined to escape, strives to free himself, and at the same time looks with sympathetic horror upon his father's sufferings.

Though it is possible to read a moral meaning into this group, the purpose of the sculptors seems to have been to present a scene of physical suffering. This purpose they have achieved with great technical skill. The anatomy of Laocoön is specially masterly. The serpents, on the other hand, are entirely untrue to nature.



**AUGUSTUS FROM PRIMA PORTA.**

Size, 34 x 22 inches.

## Augustus from Prima Porta.

CIRCA 15 B. C.

Rome, Vatican. Marble. Found in 1863 at Prima Porta, nine miles to the north of Rome, on the site of a villa of Livia. Restorations: right ear, thumb, first, second, and fourth fingers of right hand, first finger of left hand, scepter.

This unusually well-preserved statue represents the Emperor Augustus in the act of delivering an address to his troops. Over his tunic he wears a cuirass, to be understood as of metal, and his mantle (pallium) is loosely wound about him. The exquisitely wrought reliefs on the cuirass refer to conditions and events of Augustus' reign. The attitude of the figure is at once easy and dignified, and the head is a noble specimen of portraiture. The dolphin and Cupid by the right leg are attributes of Venus, and are introduced because Venus was the mythical ancestress of the Julian gens, to which Augustus by adoption belonged.

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## Supplementary Illustrations.





APOLLO OF TENEA.

Size, 35 x 17 inches.

Description on page 50.



THE DYING WARRIOR FROM AEGINA TEMPLE.

Size, 24 x 35 inches.

Description on page 51.



APOLLO FROM THE TEMPLE OF ZEUS.

Size, 27 x 22½ inches.

Description on page 54.



THE RONDANINI ALEXANDER.

Size, 34 x 20 inches.

Description on page 80.



THE BORGHESE WARRIOR.

Size, 32 x 23 inches.

Description on page 81.

# ETCHING OF THE Lansdowne Washington.

Painted by Gilbert Stuart.

BOSTON, October 1, 1897.

In 1893 we published our photogravure of the Athenæum portrait of Washington. The immediate and continued success of the plate confirmed our conviction that besides collectors of prints, there were many in the United States ready to welcome a modern reproduction of this great original. Two years after this plate was published, in 1895, we decided to bring out a reproduction from the one other portrait of Washington that Stuart painted from life—the Lansdowne portrait.

This painting of Washington is intensely interesting, supplementing, as it does, the Athenæum portrait, and confirming its correctness as a likeness. It has a special interest of its own in being a full-length portrait.

To set at rest the feeling that some may have that the Lansdowne portrait is not an original, painted from life, we give below a copy of a letter now in the possession of Lord Rosebery, which settles forever any question as to whether or not this is an original picture. There has never been any question raised but that the picture now owned by Lord Rosebery is the same as that which belonged to Samuel Williams, who is referred to in the letter.

Sir, GEN'L WASHINGTON TO G. STUART.

I am under promise to Mrs. Bingham, to set for you to-morrow at nine o'clock, and wishing to know if it be convenient to you that I should do so, and whether it shall be at your own house, (as she talked of the State House) I send this note to you, to ask information. I am Sir Your obedient Servant,

Monday Evening, 11th Ap'l 1796.

GEO. WASHINGTON.

The following was endorsed by Stuart upon this letter from Washington :—

In looking over my papers to find one that had the signature of Geo. Washington, I found this asking me when he should sit for his portrait, which is now owned by Samuel Williams of London. I have thought it proper it should be his especially as he owns the only original painting I ever made of Washington except one I own myself. I painted a third but rubbed it out. I now present this to his Brother Timothy Williams for said Samuel.

G. STUART.

BOSTON 9th Day March, 1823.

Attest: { I. O. DAVIS,  
W. DUTTON,  
L. BALDWIN.

The painting owned by Stuart, to which he refers, is the Athenæum portrait.

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